INTERIOR DESIGN

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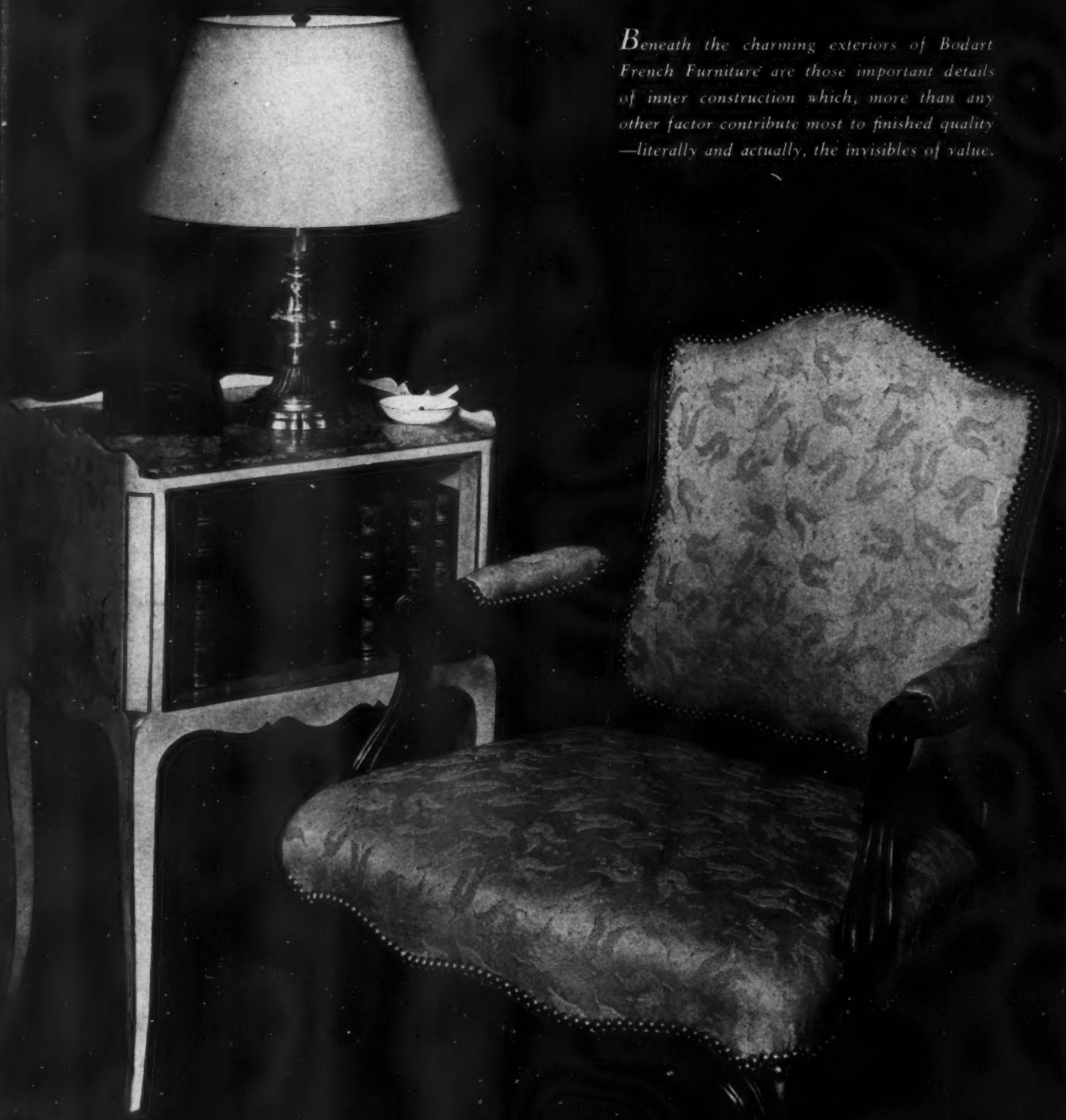

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★ **IN THE GRAND FOYER** of this largest indoor theatre in the world, built-in gold mirrors, three stories high, were used to achieve the atmosphere of spacious luxury which is characteristic of Radio City Music Hall. Mural by Ezra Winter.

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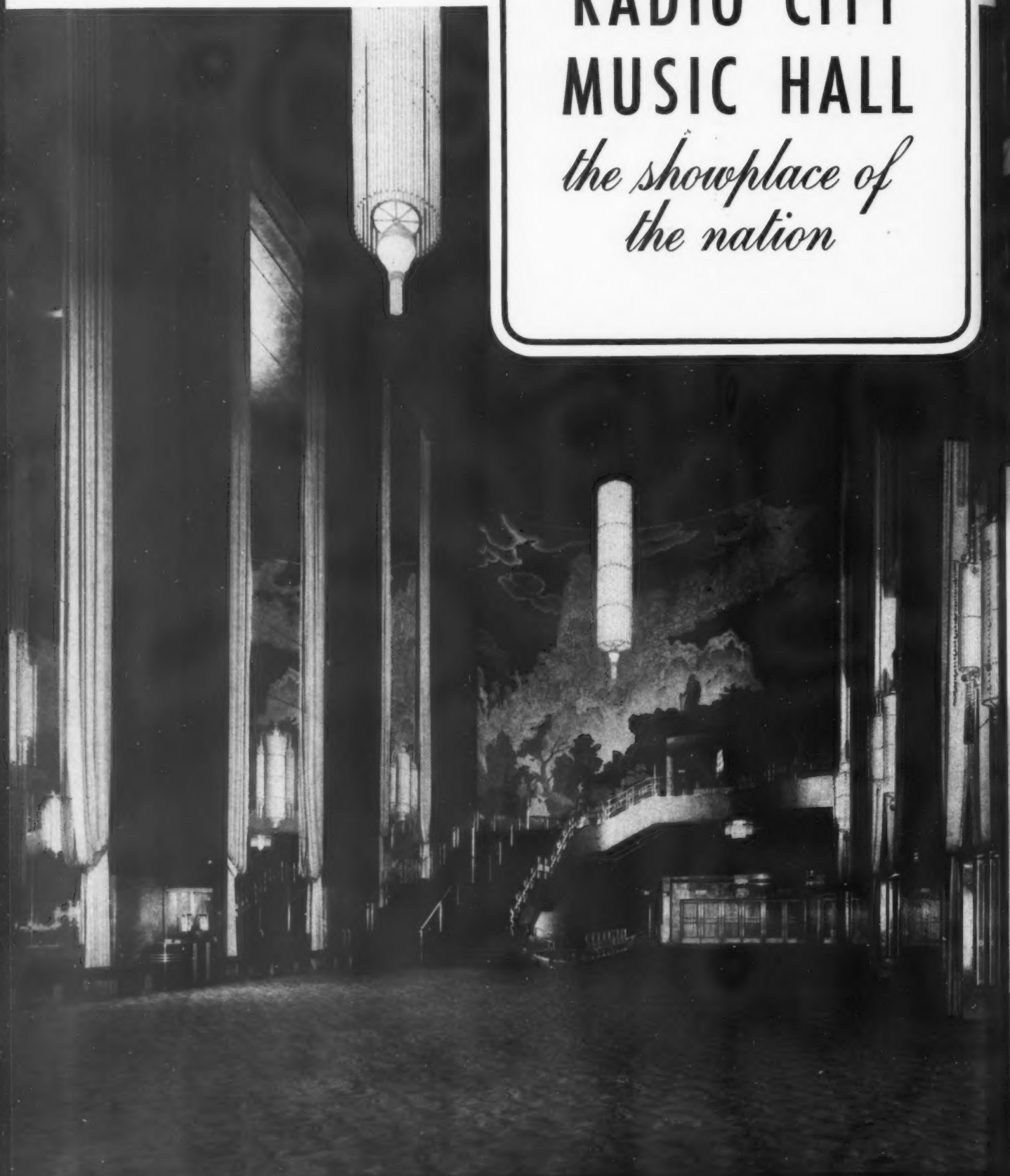

★ **LARGE GUNMETAL MIRRORS** are used with telling effect in the Grand Lounge. Employed both to encase the pillars and decorate the walls, they make the room seem larger, reflect the colorful furnishings. Mural by Louis Bouche. Furniture and carpet by Donald Desky.

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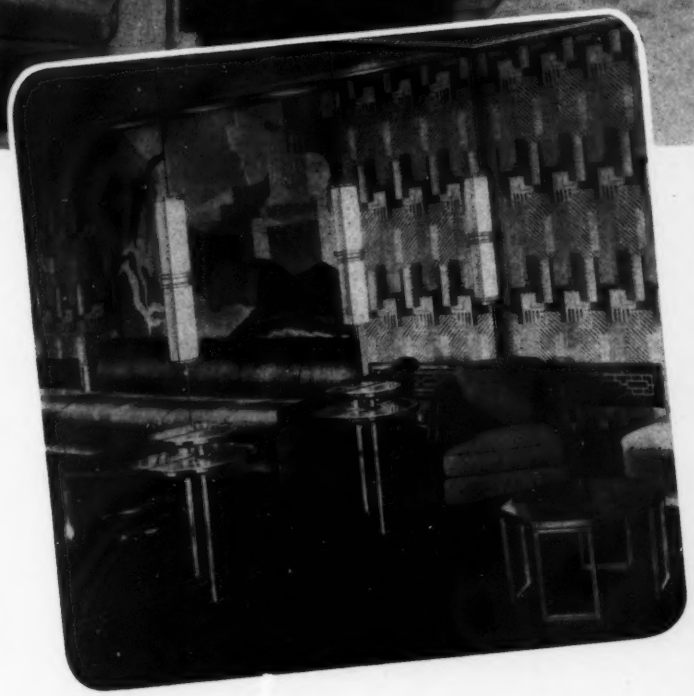

★ **CEILING HEIGHT** wall mirrors in the Women's Lounge Room afford accurate, full-length reflections for the ladies. The Heavy Plate Glass make-up tables are attached to the mirrors, and are impervious to cigarette burns and spilled cosmetics. Mural by Henry Billings.

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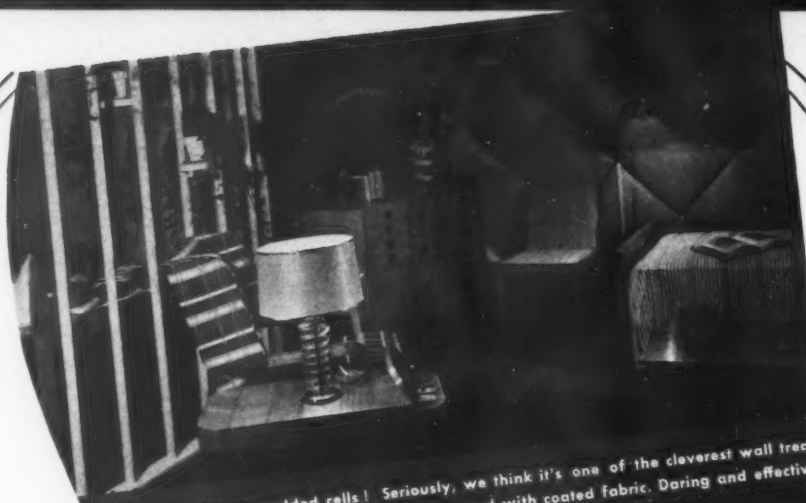

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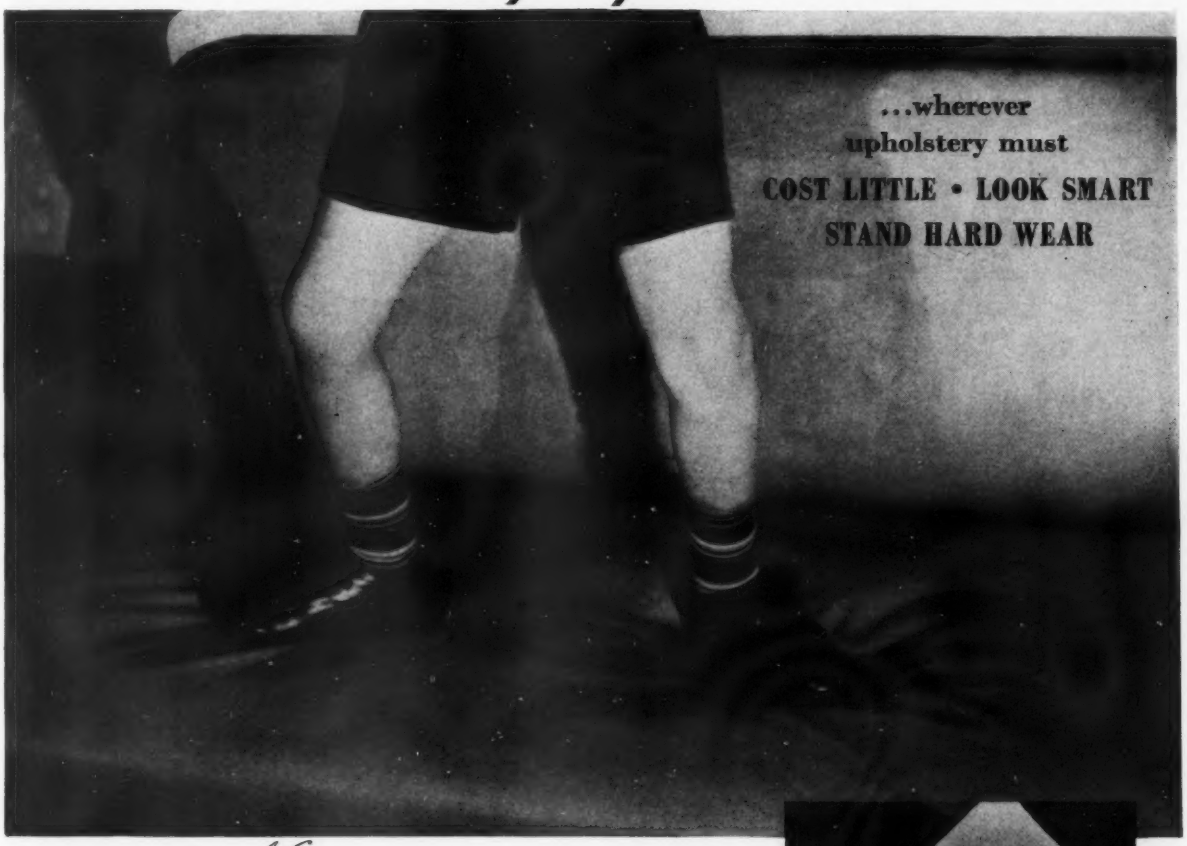

Naugahyde CAN "TAKE IT"

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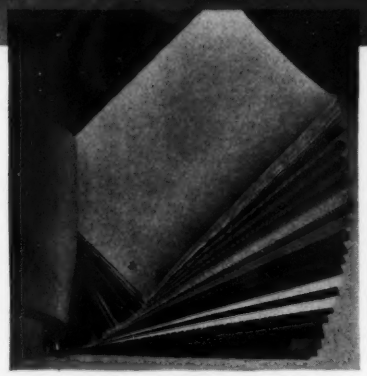

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INTERIOR DESIGN

AND DECORATION

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For a job that calls for

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wear...

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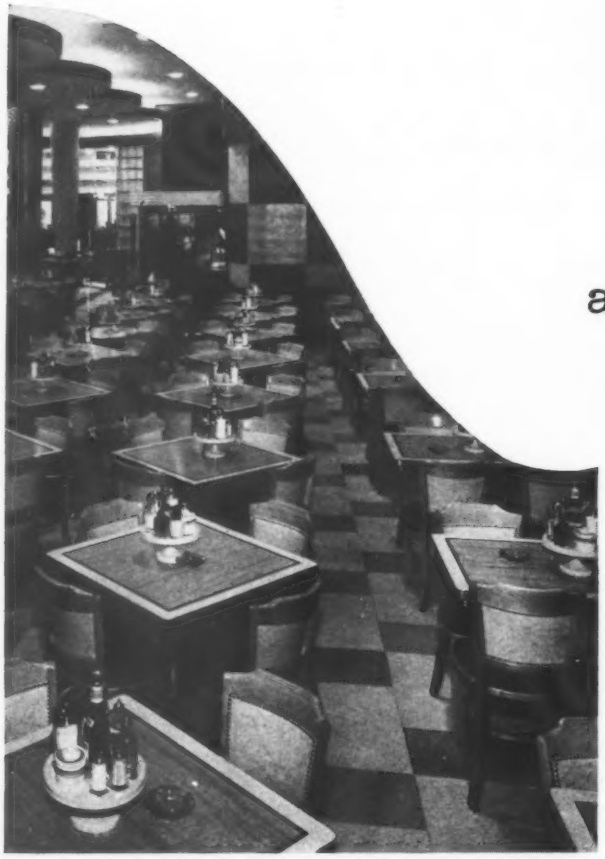

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INTERIOR DESIGN AND SALESMANSHIP

It is a far cry from merely assembling an interior to the ultimate designing of it. However, from assembling to designing represents the evolution of the decorator into that of the interior designer.

It is interesting to note that as the decorator evolved into the interior designer the lay public and business in general became more willing and more anxious to purchase the commodity that the designer of interiors had to offer.

Opportunities for the professional designer of interiors were never greater than they are today, and the competition, naturally, in the top brackets of design talent was never keener. This brings up the extremely important point of salesmanship. The highly successful interior designer today is the interior designer who has the knack of selling his ability to prospective clients, whether in the residential or contract classification.

The successful practitioner in any field of professional activity is a natural salesman. However, every talented professional does not have sales ability, but this lack of sales ability can be augmented by bringing someone into your organization who does have this particular talent.

We stress this point because of the great opportunities awaiting the professional designer of interiors. There are literally thousands of restaurants, hotels, cocktail lounges, bars, and shops and stores of every function that need the commodity, "interior design", to make their operation successful.

A New York owner of a hotel recently told me that he felt that just as the public tired of an orchestra it also tired of the interior design of the public room in his hotel. Therefore he changed both frequently to maintain the interest of his public.

The opportunities for your services were never greater, but to compete with the talent that is continually coming into your profession you must give a great deal more thought to ways and means of selling your services.

Harry V. Anderson

DISTINGUISHED MODERN DESIGN

IN CALIFORNIA

View of the entrance door and gallery, showing the natural Lauan woodwork, the tan plaster walls and the floor of terra-cotta tile which form a perfect background for the antique Korean chest and Modern chairs.

Stuart O'Brien, Photographer

General view of the living room, looking toward the gallery. Below, exterior view of house showing its interesting architecture.

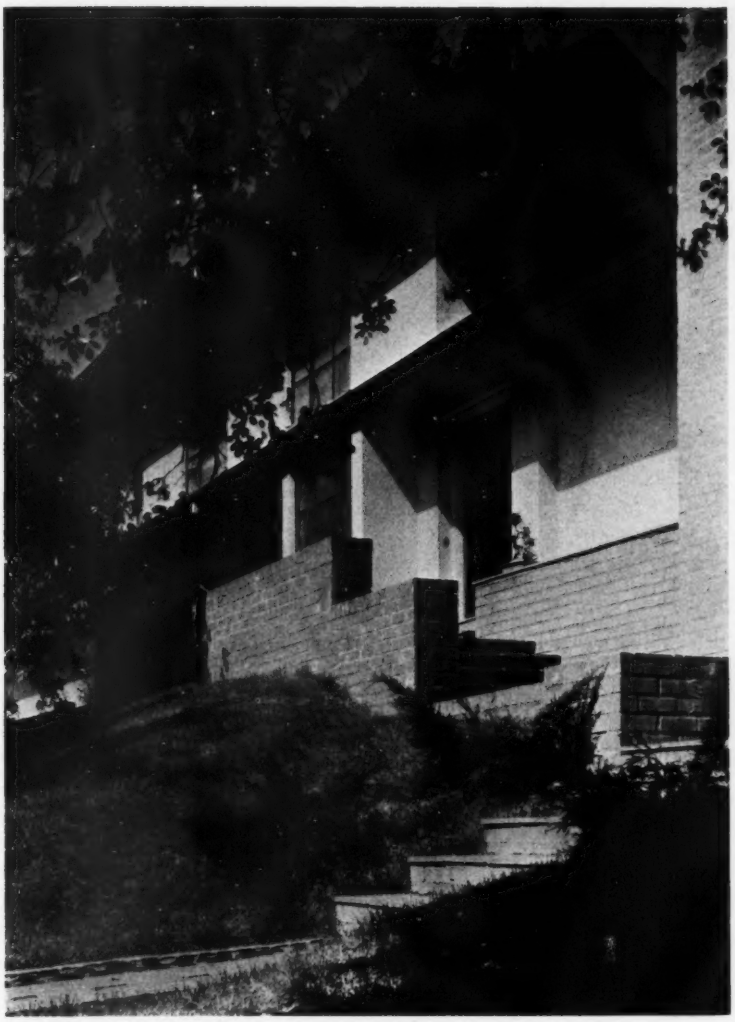
Interior Designer Paul T. Frankl, A.I.D., has brought to his own house, designed for him by Architect Edward D. Stone, the same distinguished quality of design which has identified him as one of the foremost interior designers specializing in the Modern idiom today. These qualities, as the many interiors which he has designed will testify, are a sensitiveness of style, an appreciation of line and simple masses, and a flair for exotic detail; in addition they express,

The dining room has rattan furniture to complement a tan and green color scheme.

inevitably, spaciousness and a sympathetic interpretation of the owners' requirements. The result, naturally, is always a house with personality that wins one's interest without insulting one's intellectual appreciation of Modern.

The Frankl house is in Southern California, and the architect has very wisely considered this regional aspect in his planning. As a result, the house—nestled in trees and hills—partakes of the distinctive local architectural character. The owner stipulated plenty of windows, but being a professional interior designer and therefore cognizant of the ridiculous extreme to which fenestration is carried in Modern architecture, required that they be balanced with expansive wall areas to defeat any tendency of a "fishbowl" effect and to give the interiors the proper feeling of being enclosed.

Mr. Frankl's work, including his specially designed furniture, fabrics and floor coverings,



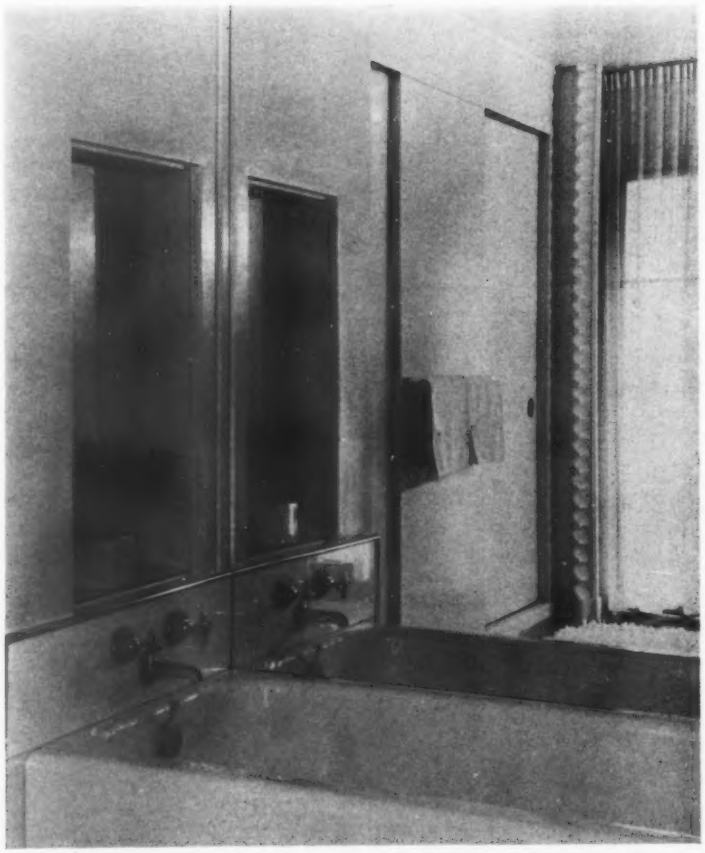
A view of the entrance with its Modern delineation of massing and materials is shown here; the miniature views below show the recessed fireplace with antique Japanese painting, and a factrolite window on the stairway with silhouetted plants.

have a true contemporary quality that is recognizable at once as "belonging" to our own time. In these we are introduced very skillfully to the entire décor of his complete house and unconsciously we realize the problems with which he had to contend in achieving such completely successful interiors. Indeed in the present instance, from the dropped living room to the wide "picture" windows of the master bedroom, his work will measure up to any significant criticism.

Aside from its architectural background of polished exotic wood, plaster and waxed tile, the brown and beige entrance gallery attains its interest with a handsome antique nail-studded

Continued on page 38

Efficiency is the keynote of the kitchen and pantry, with their black mottled linoleum for floor and shelf covering; walls, woodwork and fixtures are a contrasting flat white.



The only note of color in the all-white bathroom is the flowing plant set gaily in a niche at the head of the bath; a mirror wall doubles the apparent dimensions of the room.

Stuart O'Brien, Photographer

The cool serenity of a gray and white color scheme is the dominating characteristic of the master bedroom where the gleam of mirrors, polished glass and pewter enhance the effect.

The flower window to the right of the bookcases in the living room adds a distinctly Oriental touch to this otherwise Modern room. The window provides cross ventilation and the grill cuts off an undesired view.

Hedrick-Blessing Studio, Photographer

It is a talented and versatile designer who can work out colors and designs for some sixty thousand dwelling units for the government and then create the smartest dining room you could find anywhere, called, amusingly enough, "The Plush Horse", located in the Blackstone Hotel in Omaha! But Interior Designer Johns H. Hopkins of Chicago is just such a person who never places

Setting the theme for this lush Victorian room, the "Plush Horse", befeathered and bejeweled, is used for the menu cover.

DECORATIVE CAPRICE

Above and on the opposite page are shown two views of the "Plush Horse" dining room in the Blackstone Hotel, Omaha. Comfortable Victorian wall benches and chairs, the profuse use of overscaled plaster scrolls and the marbleized walls and columns all portray a sense of exaggerated elegance which is humorously treated by Johns H. Hopkins, the Interior Designer.

Hedrick-Blessing Studio, Photographer

any limitations on his imagination so that even the menu cover becomes an original part of the interior design.

Altogether three public rooms were designed for this hotel, and each presented an architectural problem, particularly that of restricted space. By a clever use of mirrors and photomurals the areas appear to be enlarged.

"The Cottonwood Room" is the name of the cocktail lounge; a large photographic transparency forms one entire curved wall with lighting installed at the back, furnishing the entire room illumination; this scenic measures seven and one-half feet in height by fifty-four feet wide. As the surrounding walls and ceiling are painted in a solid green-black tone, the brilliance of this panoramic vista is accentuated, giving the persons seated at bar or tables the feeling that they are actually looking out on a river valley with cottonwood flats partially screened by the branches of oaks and maples in the foreground. The foliage is in autumnal colors, effectively contrasted to the cool tones of the river and far horizons. The whole scene is typical of the Middle West, especially along the Missouri and Mississippi rivers.

The theme of this room—a cottonwood tree—has been stylized by Mr. Hopkins and painted a dead white; it is placed in the center of the bar, also painted white, and its leafy branches spread overhead, lending a spectral quality to the room, particularly as the undersides of the white leaves are lit by green floodlights shining upward from the base. Further details of the room combine to heighten the woodland effect; the carpet is specially designed to resemble the splashes of light and dark green seen when sunlight shines through the trees onto grass; the banquettes are upholstered in dark green

Continued on page 51

Hedrick-Blessing Studio, Photographer

On the opposite page is seen the "Cottonwood Room", cocktail lounge of the Blackstone Hotel. The use of lighting behind transparent photomurals furnishes the only illumination and helps to enlarge the room. Walls and ceilings are green-black, the cottonwood tree with spreading branches is painted white and is lit indirectly. At the right is the coffee shop, designed in tones of beige and brown, and planned for efficient service any hour of the day.

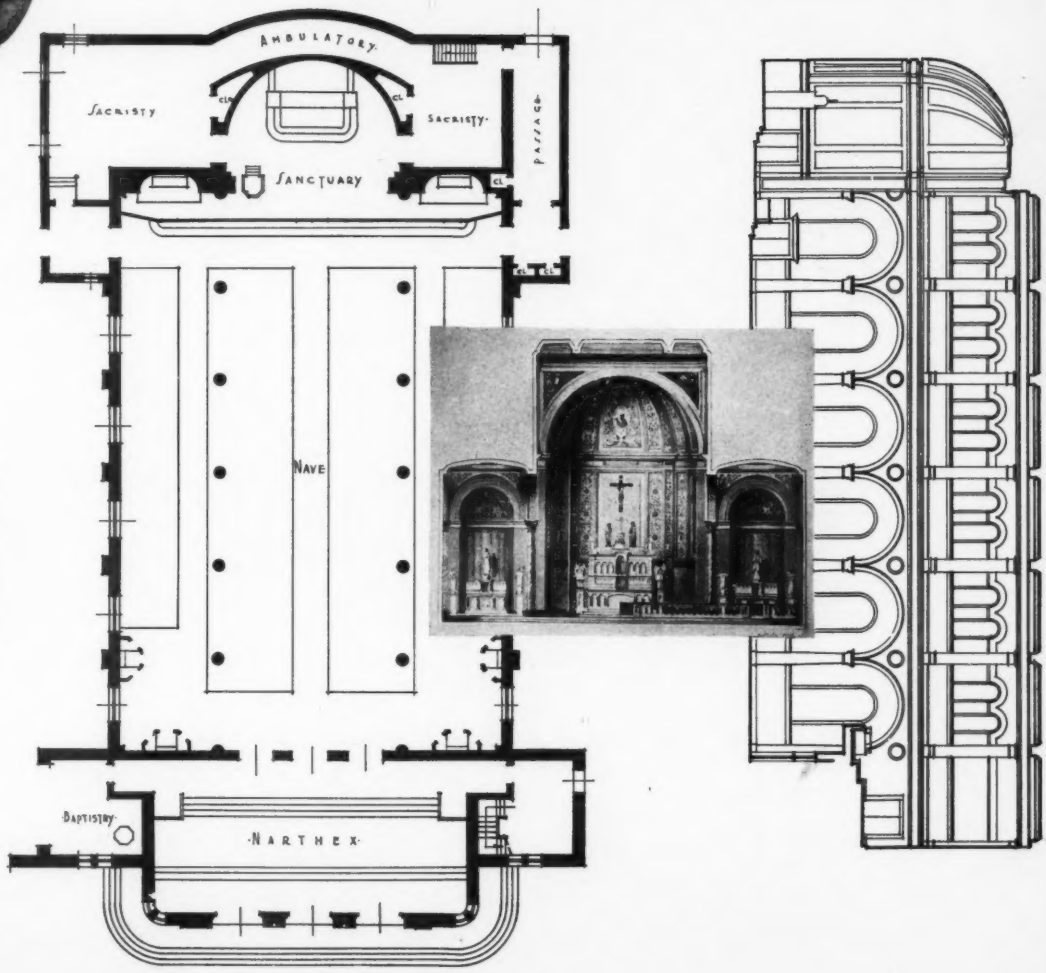
The beauty of the church is enhanced by painted decoration of nave and sanctuary. Battisti Studios, Interior Designers.

DESIGNING THE CHURCH INTERIOR

By Edoardo G. Battisti

All problems, if they are to be carried to a successful and satisfactory termination, must begin with a worthwhile concept and a reasoned plan; so the redesigning of St. Luke's R. C. Church, New York City, was similarly approached through concept and plan. The concept was not difficult, as it emerged from the universality of the Church and the building itself; but the plan required a little more thought in that it had to be a fitting

Continued on page 39

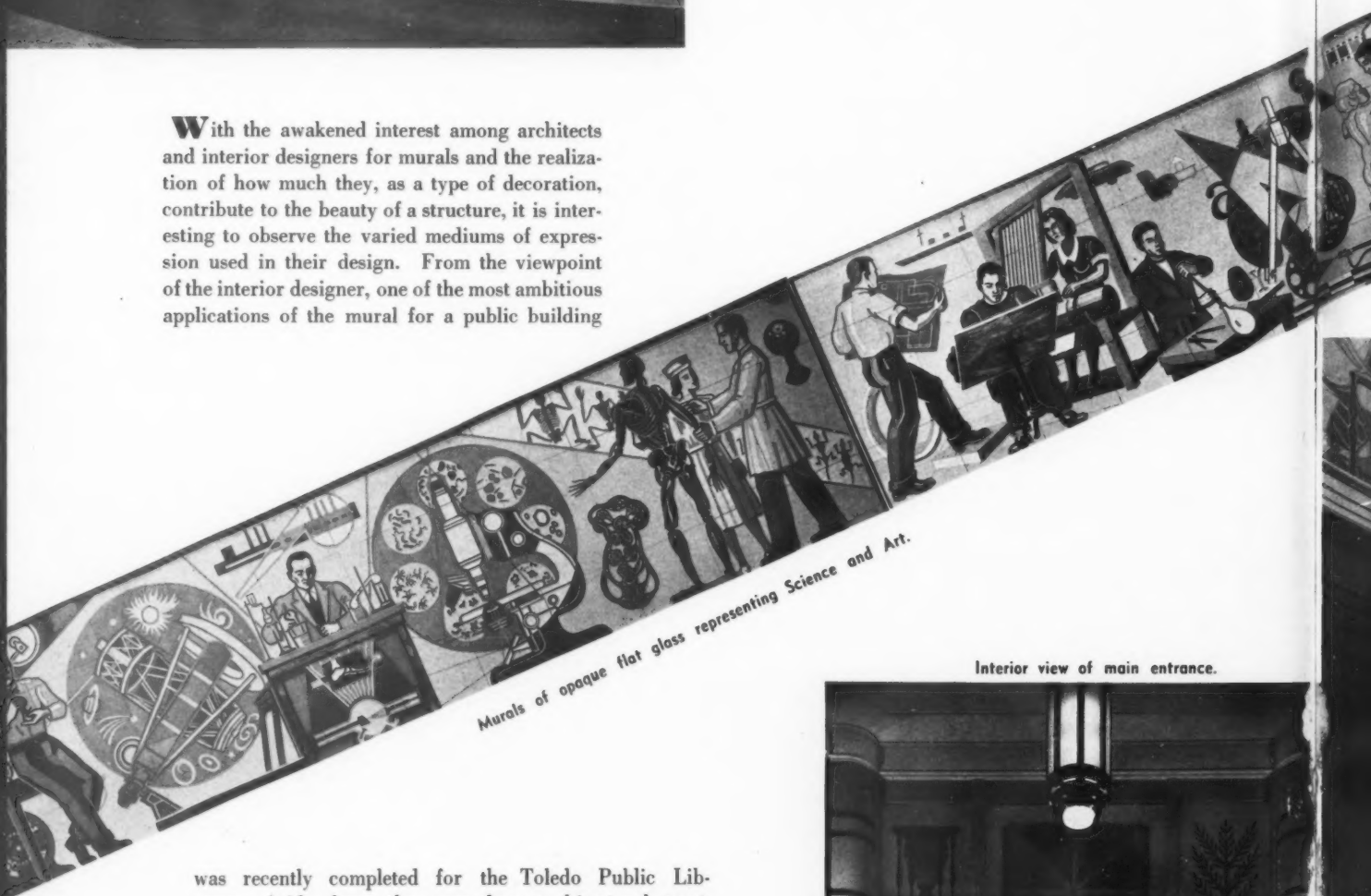


The thoroughness with which renderings in color were prepared is shown in the plan and elevations at right. The fidelity of the finished work with the original drawings is shown by a comparison of the above paintings with the interior opposite, and one of the side altars, above, with the elevation drawing. Battisti Studios, Interior Designers.

FLOOR PLAN

THE TOLEDO PUBLIC LIBRARY

With the awakened interest among architects and interior designers for murals and the realization of how much they, as a type of decoration, contribute to the beauty of a structure, it is interesting to observe the varied mediums of expression used in their design. From the viewpoint of the interior designer, one of the most ambitious applications of the mural for a public building



Murals of opaque flat glass representing Science and Art.

was recently completed for the Toledo Public Library. Aside from the exemplary architectural treatment of the building and the murals used as the chief source of decorative interest, the building achieves additional distinction for the original uses of glass which the architects have expressed.

Visitors get the feeling of glass from the moment they enter. Plate glass doors open into a vestibule where vitrolite, a colored opaque flat glass, is used in red on

Continued on page 54

Interior view of main entrance.

View of the children's room, showing the murals of glass; below, a view of the main hall with its continuous band of glass murals depicting the arts and sciences, as shown in the detail at left.

Conference rooms, designed by C. Coggeshall for Intramural, Inc., Interior Designers.

BACKGROUNDS FOR BUSINESS

The offices shown here represent the newest methods of integrating comfort and furniture arrangement for more efficient operation in the working spaces of the executive. Certainly they prove that the stuffy, ill-planned and ill-arranged offices of the past are being supplanted by the attractive offices of today with their acoustic wall coverings, resembling traditional wood paneling, but fireproof, comfortable upholstered metal furniture, specially dyed and tooled leather, sound-absorbent draperies, carpets, and scientific lighting and air conditioning.

The executive suite designed by C. Coggeshall, for Intramural, Inc., consists of three rooms: a private office, a social room, and a conference

Wood tones and colorful mural and curtains form an interesting background in an executive office by Walter M. Ballard Co., Interior Designers. Mural by Mae and Sherwood Allen.

Looking from executive's desk toward fireplace, showing the pleasing background for convenient furniture arrangements. Another view of this office is shown on page 28. Helen Farnum, Interior Designer. Aluminum mural by Rambusch Decorating Co.

room, each separated by folding doors which, when folded against the wall, permit the rooms to be opened into one another to form a single great room. The center section of the room, the social room, is so planned that it can be used interchangeably for either office parties or informal conferences. The rounded ends of the table join to make a dining table, and a large sofa stands in front of the windows. Opposite is a complete bathroom, kitchen-bar and special humidor closet. The conference room, beyond, is furnished with a long walnut conference table and accompanying chairs; and consoles of the same design permit enlargement of the table to seat twenty-six persons. The ceiling is of acoustic tile, with inset holophane lighting units

Continued on page 50

Looking toward bar and kitchen enclosure, which can be concealed behind the folding doors. Front of bar is natural steerhide, top is formica. The door at left is to a specially designed bathroom. The skylight is false, but it forms an excellent lighting source. Designed by C. Coggeshall for Intramural, Inc.

Nyholm, Photographer

Conference room, part of executive suite shown below and on page 27. The draperies as shown supply contrasting color to the rooms. Helen Farnum, Interior Designer.

Dignity and quiet repose are suggested by the plain wood walls and simple carved rug. The use of growing plants is a commendable feature. Helen Farnum, Interior Designer.

Center room of executive suite, illustrated opposite and on pages 27. The rounded ends of the conference table join to make a table for luncheon or small group discussion. Designed by C. Coggeshall for Intramural, Inc., Interior Designers. Daniel Schwartzman, Architect.

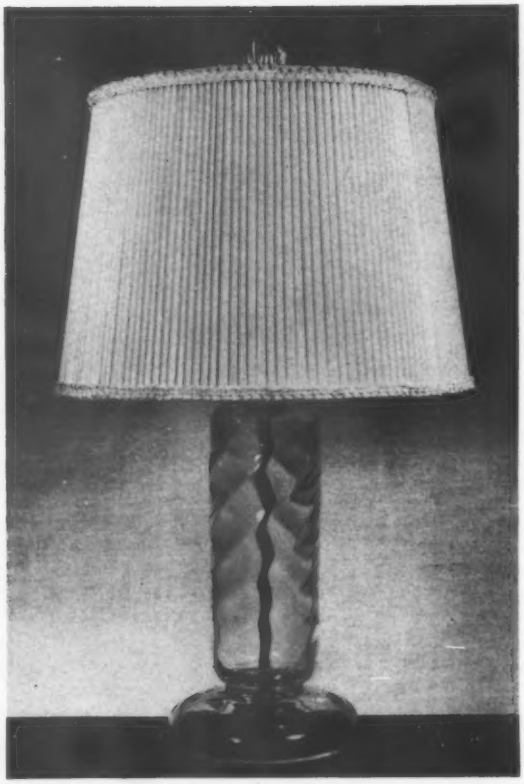
Mattie E. Hewitt, Photographer

This executive office, designed by Architect Samuel A. Marx, resembles a private library in the design of its furniture and the use of materials. The upholstered chairs, with accompanying tables, and lamps, are admirable for interviews.

Nyholm, Photographer

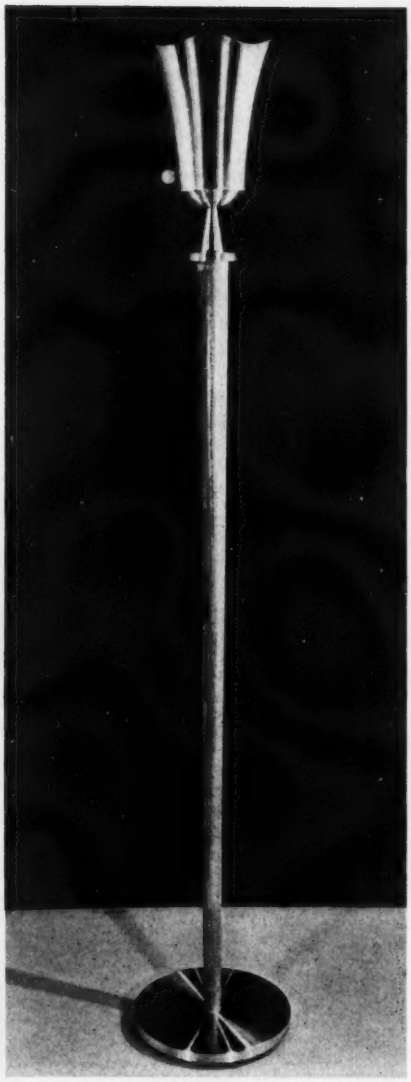
Desk and accessories for executive office shown opposite. The walnut desk has a black formica top and ebony edge; the armchairs are of walnut in natural steerhide with heavy stitching. Built-in cabinets and radiator cover are of walnut; note the radio inset in cabinet behind desk. Front view of desk shows compartments for telephone and dictaphone, which swing out. Designed by C. Coggeshall for Intramural, Inc., Interior Designers.

LIGHTING APPEAL AND EFFECTS

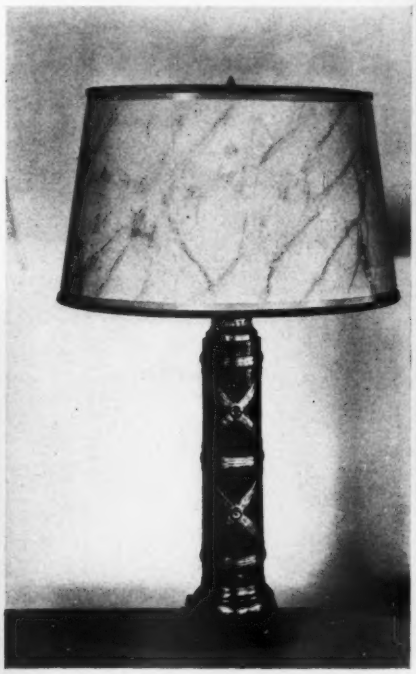


Above, left to right: Orrefors crystal lamp with pleated silk shade, A. J. Van Dugteren & Sons, Inc.; Lenox china cameo table lamp in blue and white mounted on untarnishable silver base with silk antique taffeta shade, Lightolier Co. Left: Table lamp with crystal-clear Lucite column having silver mountings and a colorful hand-painted shade, Ward & Rome. Right: A small, stylized crystal horse mounted on a silver base has a tailored shade of moiré and a silver finial, Herco Art Manufacturing Co.

However appealing a lamp or lighting fixture may be, the effectiveness of each depends either on proper application in an original manner or on strictly authentic use. Convincing a client that her favorite table-lamp is far too high for the sofa or that an appealing color for the shade will only kill the other room colors when it is illuminated, are problems you often have to face. But these are minor complications compared to the delightful part of shopping for and selecting the type of lighting unit you need, for the designers are really doing a fine job, and the research laboratories of the various electrical companies are bringing you more opportunities every day to design with new types of lighting. The effects achieved are exciting, and with your creative help they are prompting a totally new approach to the future of lighting.

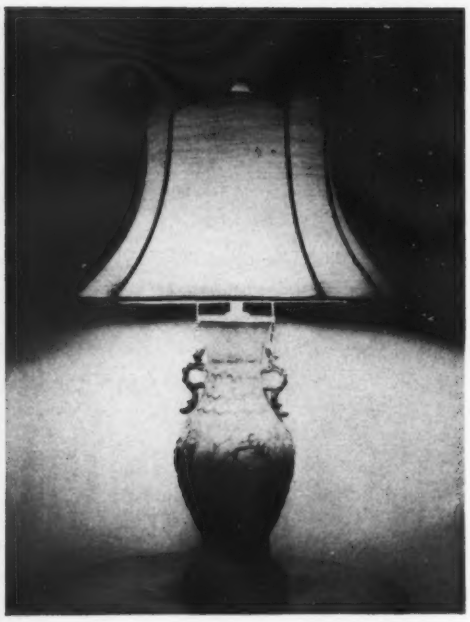


This Modern standing lamp with bleached wood shaft has the base and urn of brushed metal with a three-way switch. Raymor Mfg. Division.



Above is a Borghese lamp painted black with gold strapwork design on the base and marbleized shade in tones of pink. Charles Hall, Inc.

Below is shown a Modern lamp-table of bleached mahogany with simple reeded decoration, metal gallery and silk shantung shade from Davidson, Ltd.



Left: Cut glass crystal chandelier with four curving branches and crystal pendants, 22" wide and 42" long, Halcolite Co., Inc. Above: French porcelain lamp on carved teakwood base with shaped shade, from Temple's. Below, left to right: Four bracket tôle table lamp 23" tall, in several colors with gold decoration, Herman Kashins; peach bloom Lenox china lamp with swan decoration, mounted on metal base with tailored silk rep shade trimmed with braided silk, Paul Hanson Co., Inc.

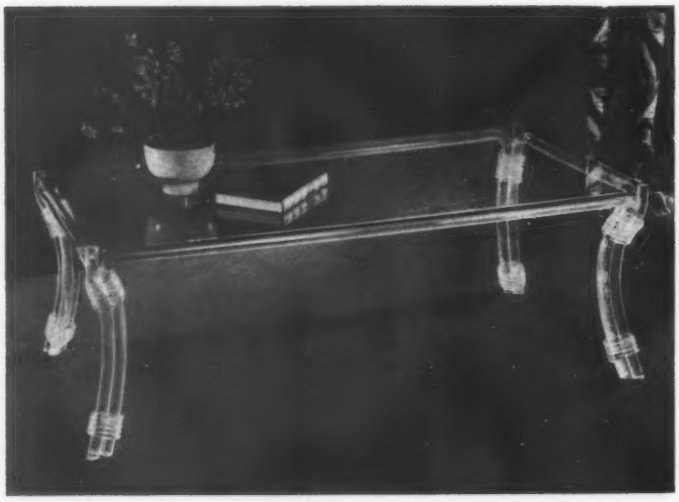
Unusual Modern lamp of natural wood with brass decorative trimming. The fluted tan suede paper shade is trimmed with a metallic paper collar. Frederick Cooper.

"Charleton" lamp with large apothecary jar base, a cut glass stopper, and hand-painted floral design; a glass finial and gay, checked taffeta shade with ruffles completes this charming lamp for informal rooms. Abels Wasserberg & Co., Inc.

Below is shown an attractive four-light, Colonial chandelier with an open top and curved frame containing etched glass panels. An ideal hallway fixture from H. A. Framburg & Co.

Tri-Lite lamp of a Regency column in black and gold or silver metal with satin shade and metal finial. One design from the Regency group carried by Artistic Lamp Mfg. Co., Inc.

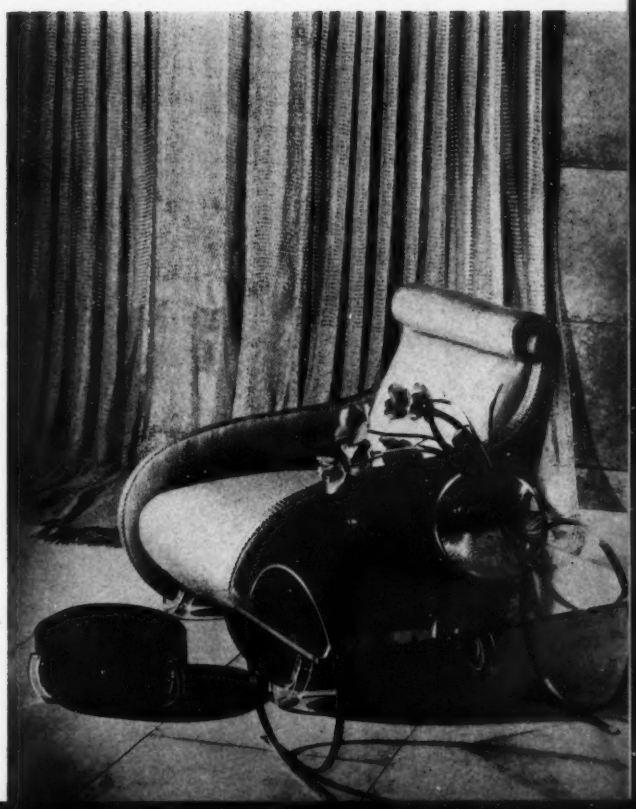
DEPARTMENT OF *Plastics*



A group of new plastic lamps and tables, featured at the spring home furnishings show in the American Furniture Mart, Chicago, are illustrated at the left, above. Each lamp uses lucite combined with metals or wood, and the tables with plate glass tops are laced together with plexiglas thongs. Directly above is a two-bracket lamp using prismatic pendants made of sparkling clear lucite methyl methacrylate which resists chipping and breaking. Left is a coffee table of plexiglas sheet and rods.

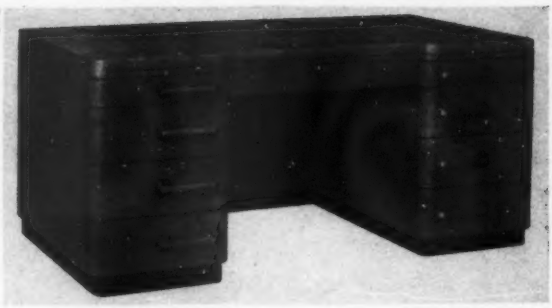
The bedroom shown above is a duplicate of the one designed by Ethel Hughes for the palace of the Maharajah of Kapurthala in India. The walls are of dove gray and the floor of pale pink zenitherm; the ceiling is covered with pink velvet. The bed headboard is a single curved sheet of sculptured plexiglas, and a canopy is draped from a transparent circle of plexiglas. The leather doors have plastic handles.

The various types of moldings and trims shown here are made of colorful tenite which satisfactorily duplicates the similar products made of metals. At right is a chair and ottoman with plexiglas feet and a circular plexiglas vase used in the room above; flowers are placed in the vase through narrow slits near the top.



The salient feature of the new series of rooms at Lord & Taylor's is the emphasis placed on art in interior design. For the first time outstanding American artists have been commissioned by Interior Designer William Pahlmann to paint pictures for schemes in specified colors, and the result is perfect harmony in both feeling and color between distinguished décor and paintings.

PAINTINGS USED AS DESIGN MOTIFS



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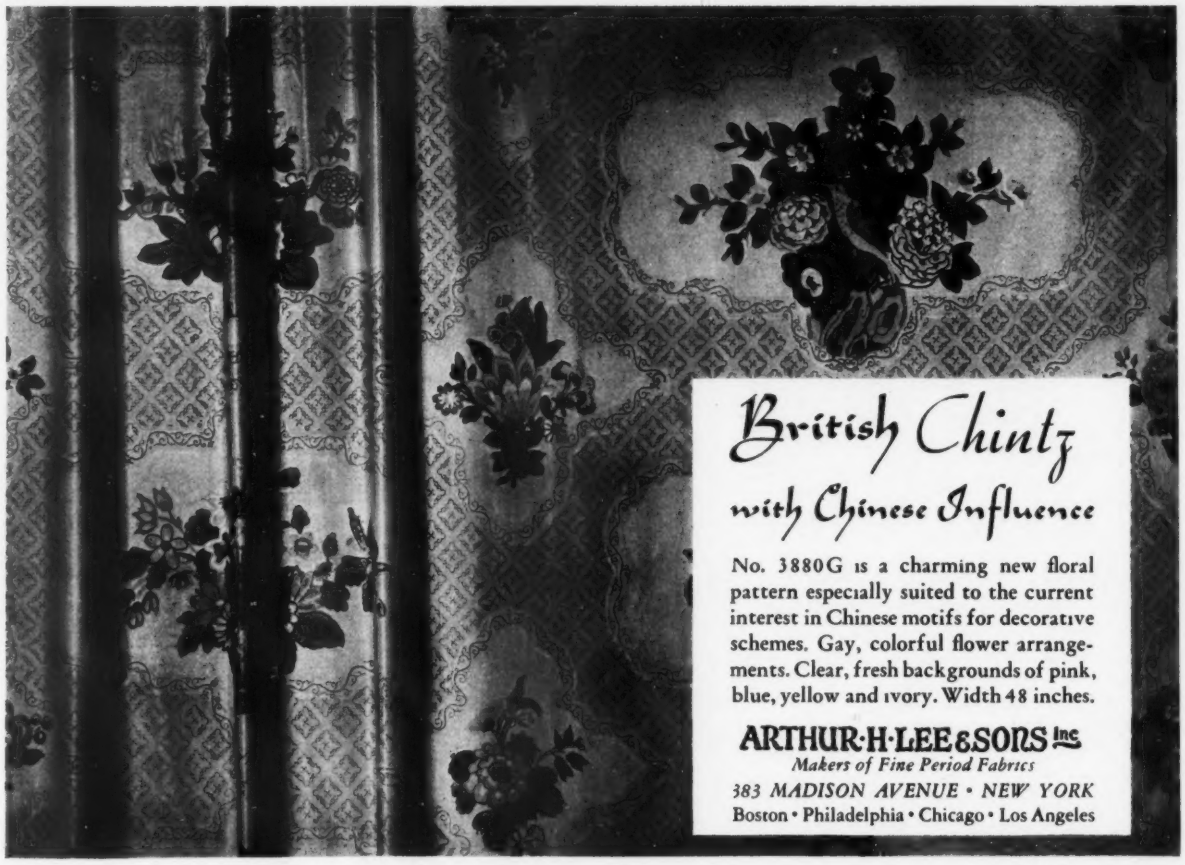

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Continued from page 15

Korean chest flanked by armchairs covered with fabric resembling Tibetan sheepskin; yet with these few well-chosen pieces the hall has a completely furnished look.

The living room is set six steps below the gallery level for two reasons: it gains spaciousness and added ceiling height, and it permits the room to be set in a separate wing away from the rest of the house—an arrangement in its favor for large parties. The fireplace is slightly recessed in one wall, and an antique Japanese two-panel screen — in tones of pine-green silhouetted against gold — has been placed above the firebox framed with polished brass. A large sofa, covered in lapin cloth, has been placed directly opposite, before a large window, and in front of it a Philippine rattan coffee table with hardwood top. A desk and desk chair, placed below the bookshelves of the gallery balustrade, are covered in natural color pigskin. This contemporary desk in its Modern setting, the *chef d'oeuvre* of the room, is in sharp contrast to the antique tooled bindings and the old Chinese sculpture of the *Sung* period which form the background. The desk top is executed in various shades of cork, the door-fronts are covered in pigskin, in a geometric design, and ring handles animate the plain surface. The woodwork here, as in the gallery, is exotic Lauan. The draperies, extending in simple pleats from behind a roof beam to the floor, are of tea-colored textural fabric woven in an intermittent loop pattern. A shaggy Cambodian rug covers the floor. Accentuating notes of color are derived from Modern paintings.

The dining room gives upon a walled garden where Eucalyptus logs support a lath roof which throws ever changing shadows onto the walls and ground. Rocks, stepping stones, a pine tree set against bamboo, and a Chinese giant honeysuckle against the wall animate this delightful setting. The dining room chairs and table are of Philippine rattan, the sideboard and the base of the long console table are of pickled Oregon pine, and all furniture tops are bark brown lacquer. Plaster walls, the same pleasing tan color of the living room, afford a perfect complement for the sharp green antique taffeta curtains set behind a simple box cornice at the ceiling and draped very simply to the floor; the same taffeta fabric appears on the chair cushions which have been framed in opulent looped fringe. A heavier wool fringe has also been used to trim the brown Cambodian carpet.

A muted gray color scheme characterizes the Master bedroom, with its pale gray walls and woodwork, gray rug and spun rayon curtains edged with white rat-tail fringe. A mirror-top occasional table with mirrored pineapple glass has been set before the wide window filling one entire wall; and this gleaming mirror note is reiterated in an opalescent panel of mirror hanging above a Modern glass table beside the bed, covered very simply with a pale gray spread. The only notes of strong color are supplied by vases of flowers.

DESIGNING THE CHURCH INTERIOR

Continued from page 22

personal interpretation of the pastor's desires in combination with the character of the architecture and the ultimate spiritual and devotional quality which it should reflect.

The interior, having the marked stamp of the Roman basilica of late Italian Renaissance interpretation, has been treated generally in tones of limestone ascending from a rich tan on the lower walls to varying and lighter tones in the upper reaches of the edifice, with color accents in those architectural elements which reveal their function and purpose.

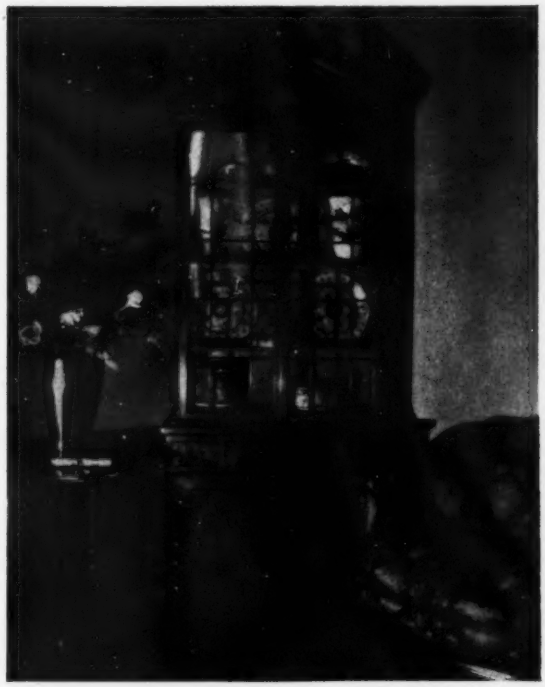
The side aisle domes are very simply treated with decorative motifs accenting and ornamenting the sustaining pendentives. The walls of the side aisles form a pleasing rhythm, especially when seen through the arches and columns of the center nave, revealing all the simple beauty of the classic ached windows and sculptured and polychromed stations of the cross softly outlined against the warm tone of the wall above the Italian siena marble wainscoting. The soffitts of the arches of the side aisles are more strongly treated to fit their function as elements of support. Above the arches in the nave a pattern of decoration under and around the triforium windows is introduced, which enriches those surfaces in a subdued manner, but nevertheless respects the underlying architectural divisioning.

The cornice above the arches in the center nave, being a functional architectural member, is emphasized in a subtle gray-blue in the frieze, over which runs a beautiful rinceau done in chiaroscuro. Below the frieze in the spandrel panels between the arches are plaster relief circles which are done in gold and antiqued. Within these circular frames are found the heads of the apostles, richly painted in color, being interpretations of the famous statues of Bernini in the various churches of Rome. The placement of the apostles follows more or less the accepted tradition of their individual ties with the Master. Around these circles are three fitting elements of decoration done in chiaroscuro on a terra-cotta background appropriately filling the remaining area. The conjunction of these arches is sustained by Italian siena imitation marble column shafts, which have been polished to their original luster, surmounted by classic Corinthian capitals finished in gold and antiqued.

The architectural and decorative rhythm of nave and side aisles culminates in the sanctuary and lateral altars. The side altars are in semicircular arched niches, the domed portion of which is decorated with a rich cartouche supported by angels, bearing the respective emblem of the altars—in one The Blessed Virgin, the other, St. Joseph. The decorative motif is beautifully modeled in chiaroscuro on a deep golden brown background.

Below the cornice, treated in a tone of stone, the background of the altar is treated in a subtle gray-blue divided into vertical bands and decorated with fleurs-de-lis done in chiaroscuro, very much like the traditional painted representation of rich cloth as of the Renaissance period.

Continued on page 42



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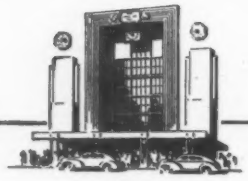

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STYLE SLANTS

The activities of the late George Grey Barnard as a discoverer, expert and collector of art are well known to have been as extensive as his activities as one of America's greatest sculptors. An account of his life and work appeared in the December 1937 INTERIOR DESIGN AND DECORATION. He not only purchased, but in many instances, actually discovered and excavated the objects he brought to America. Among his finds and collections, with their present locations are: a 14th Century chapel room in the Worcester Art Museum; a ceiling in the William Hayes Fogg Art Museum at Cambridge; a 12th Century Romanesque arch in the Philadelphia Museum of Art; a marble altarpiece in the Museum of Fine Arts at Boston and the nucleus of the Cloisters collection of the Metropolitan Museum of Art.

Therefore the announcement that the great collection of Early Christian, Romanesque and Gothic art formed by Mr. Barnard, consisting of objects that have survived the widespread destruction by the many wars that have swept Europe since the Middle Ages, is to be sold as individual items is news of first importance to the art world. The sale assumes added significance because the collection contains objects which in many cases are the sole surviving examples of a particular quality of Medieval art.

A large proportion of the items are suitable for use by interior designers in creating completely original and distinctive settings. Prices range at very reasonable levels, beginning at $10, and while of course many of these rare

Romanesque and Gothic objects run into the thousands, there are a great many of them that are purchasable in the hundreds and even lower, making it possible not only for museums and collectors, but your clients to acquire authentic linenfold panels, textiles, small objects in wood and metals. The exhibition and sale, under the supervision of the Robinson Galleries, is at the old Cloisters building, 698 Fort Washington Avenue.

FURNITURE

We learn from Wood & Hogan that the many styles of dining room chairs in sets, made in England during the period of 1805 to 1820, are selling very well for they are moderately priced, often lower than reproductions, and still have the mellow charm of the old woods. This firm is steadily adding new styles of this type. You don't see those mangnificent oyster burl chests very often, but we found two lovely ones here. Another interesting item is the addition of a collection, continually added to as each shipment arrives, of fine ceramics from England. In this group are included services, candlesticks, vases and figurines of Derby, Worcester, Staffordshire and many others.

One of the largest shipments of English antiques ever received by Trevor E. Hodges, Ltd. has just arrived. Included are numerous bow-front chests which have been so much in demand, several mahogany and walnut love seats, a number of lamp tables and many individual items which cannot be duplicated. You'll like the Regency pieces to be seen here; especially an outstanding sofa-table with dropleaf ends and two drawers. (*Continued on page* 45)

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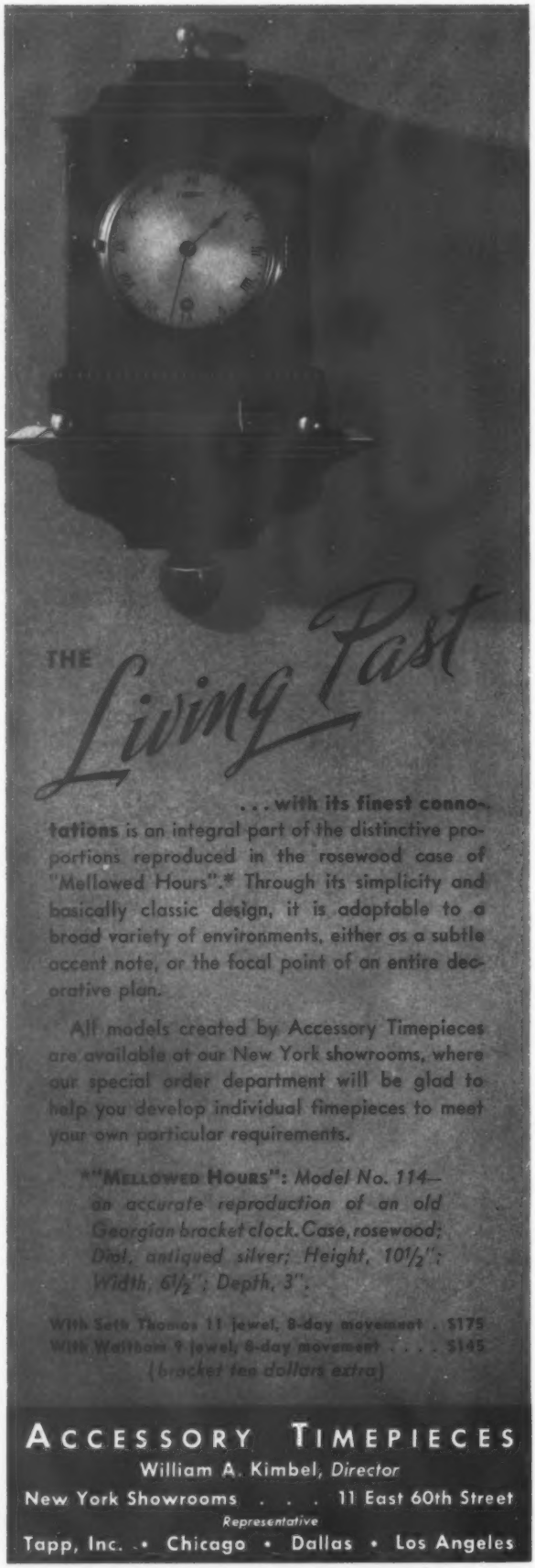

DESIGNING THE CHURCH INTERIOR

Continued from page 39

Against this beautiful architectural and fittingly decorated setting, the side altars proper, surmounted by the statues of The Virgin Mary and St. Joseph, form a pleasing and desirable silhouette. These side altars especially are an extremely beautiful and complete element in themselves.

The triumphal arch, which enframes the sanctuary, is simply treated in colors of stone to emphasize its structural significance. Its majestic form, of course, tells its own story in its relation to the whole. The only other point of emphasis are the richly painted spandrel panels on either side depicting Moses holding the Tablets of the Law and St. Luke in the act of writing the story of the Gospel.

The sanctuary, which houses the Holy Sacrament, by its decorative treatment attests its importance as the focal point of the edifice in its subdued yet extremely ornate treatment, giving the impression of a rich all-over tapestry. The unity of this composition can best be described by saying that the Altar itself contains the Blessed Sacrament, the panel above and behind the Altar forming a background for the large cross on which is a sculptured figure of The Crucified Christ, and the panel directly above in the dome bearing a painting of The Crowned Christ, The King, with Scepter and Orb, enveloped in a mantle of rich red, against a celestial background. To the right and to the left of Christ The King, are similar ovals representing respectively The Blessed Virgin and St. Luke, the Patron Saint of the Church.

Above the Italian siena marble wainscot forming the vertical base of the sancutary and on either side of the Altar rise two pilasters in relief, the field of which are decorated in typical Italian Renaissance decoration done in chiaroscuro over a deep golden brown field. The cornice above is done in gray-blue, carrying a chiaroscuro rinceau and the word "Sanctus" under the three main panels. Above the cornice these pilasters continue as supporting ribs in the dome of the sanctuary, finally joining the plaster relief circle on which is represented the Dove symbolizing the Holy Ghost, executed on a soft Della Robbia blue field.

The panels on either side of these pilasters, both below the cornice and in the dome, are decorated with Renaissance arabesques evolving from blue and gold medallions, carrying the symbol of the Cross.

The entire composition and pattern of the decoration forms an extremely ornate yet subtle design, depending on the softness of the color used to create an atmosphere of quiet concentration and spiritual devotion. In fact, the entire idea of elaborating the sanctuary is suggestive basically as an expression of sincere spiritual homage. The entire effect and spirit of a house of worship requires a vast fund of knowledge by the designer who, in this instance, has achieved perfection in every detail, lending the desired worshipful atmosphere.

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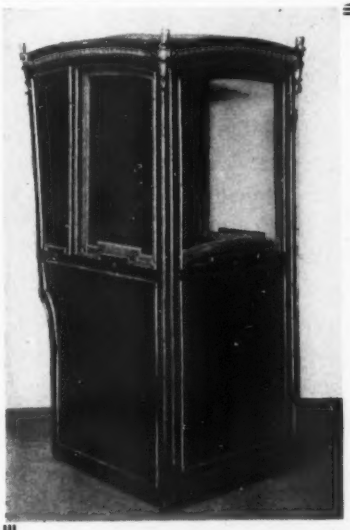

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435 EAST 56th STREET NEW YORK

STYLE SLANTS

Continued from page 41

The beauty found in French furniture made entirely of French walnut has a character all its own, as you well know. The pieces to be seen in this wood at Jacques Bodart, Inc. are of the finest construction, which is, after all, responsible for the appearance and finish you admire. *Rouge royale* marble has been used on the top of a small bedside table and its soft brown color blends perfectly with the tone of the wood. Two new rooms have been set up here, one a bedroom and the other a wood paneled library of infinite charm with an atmosphere of quiet dignity.

Shipments from England continue to arrive at George Blundell of London, Inc. Included are: Sheraton serpentine chests, medium-sized breakfronts, Pembroke tables, consoles and other important items becoming more precious as time goes on.

Two versions of a Modern coffee table with tooled leather top have been brought out by Charak Furniture Co. The original rectangular one has been divided into two which, when set before a sofa, allow a passageway between. For the first time, a group of French bedroom furniture in bleached walnut has been added to the line. As a further advance on the Danbury table patent, there is a new extension console without the usual division break —and that's news! Another piece to catch your eye is a chest of drawers designed by Gilbert Rohde with a gold leaf concave molding and handles of butt wood.

Of the new items at Old Colony Furniture Co., we mention just a few: a magnificent mahogany breakfront, having an urn motif inlaid with rare woods, is further enriched by rosewood, satinwood and ebony bands; a Regency bedroom group has a chest with an upper structure for books; an interesting kidney-shaped tea table has a small utility drawer, and there are a couple of two-shelf end tables of yew wood which are light in scale.

The new showroom of P. Nathan & Sons, Inc. is exceptionally well planned to give a spacious atmosphere in which every item may be seen to better advantage. One particularly interesting desk is kidney-shaped with a front drawer panel which lets down to support a typewriter; a deep section at the bottom of one side is proportioned for files or victrola records. There are a number of smartly styled sofas from one of Regency design with tortoise-shell wood trimming to a Modern type with squared arms having box springs for greater comfort.

For the client who reads a lot and wants his books easily accessible, The Nahon Co. has a four-tier mahogany stand over five feet high which holds books on either side. A tufted, oval-back Victorian chair is new, as are the two painted arm chairs with cane seats and a leather-upholstered barrel chair. There are also a number of wood game tables.

Since moving to the new space in January, Wilton Furniture Co. has been continuously adding new models of custom-made upholstered chairs and sofas. You will find a wide variety of original designs here for interiors requiring an individual flair.

The latest group of Regency pieces at the Albano Co.,

try bright flowers in a Victorian Room

OR in a room with white furniture. Decorators will find many interesting ways to use this bright floral pattern . . . Strahan's 7611. For over half a century Strahan has made wallpapers with a richness of texture and design usually found only in hand-blocked papers. You'll find high quality and workmanship in Strahan reproductions and originals. And remember, fine wallpaper is an economy . . . it lasts longer.

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Every Scalamandré trimming is of exclusive Scalamandré design and manufacture. We purchase no trimmings whatever from outside sources.

Further, these trimmings are obtainable only through us; no other organization is licensed nor permitted to sell them.

It is understandable that these pure silk trimmings of distinguished and original design, presented in widest variety, should be so popular with decorators that others should attempt to claim their origination or availability.

Nevertheless, we ask the decorator to disregard such claims, and to remember that Scalamandré trimmings are original, exclusive, and available only through us.

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STYLE SLANTS

Inc. is highly styled to meet your most critical demands. There is a black and gold sofa with curved ends, a hunt chair upholstered in white leather, an upholstered sofa with a scroll back and no arms, two charming small love seats and a variety of other pieces you will delight in if you haven't already seen them and found out for yourself.

Have you stopped in Dorset Furniture Co. recently? The various 18th Century wood pieces scattered throughout the showroom are all new additions, especially well constructed. There is a coach table, and many other smaller—and very useful—type of tables. One small upholstered chair made by this firm has the material stretched tightly at the edges and pulled in folds to tuck down at the back of the seat. One attractive small settee has no arms and a shaped back which you will admire. This firm is responsible for those much-discussed small shell-back chairs in the new Goodall Decorative Fabrics showroom in New York. A new group of upholstered furniture is in work at the moment and will be ready by the end of June.

The extensive showroom floor of Contempo Shops is filled with a wide variety of upholstered pieces for every need. For contract work the leather-covered side chairs are excellent, and you'll like the use of the metallic leathers. There are many types of sectional sofas here, and one we noted had the fabric effectively combined with leather. You will find period styles as well as Modern shown here.

The Granick Furniture Co. is a new firm located at 235 East 42nd Street, manufacturing an attractive line of up-

Regency Chair and Table
from the Surrey House Collection.

SURREY HOUSE
385 MADISON AVENUE NEW YORK
535 ALBANY STREET BOSTON

holstered furniture. Styles range from the Regency, Federal and French Provincial to Modern.

Earnest Schwadron has designed a line of inexpensive Modern furniture in bleached mahogany which is perfectly adapted for apartment use, as it may be combined or used individually according to requirements. Among the many pieces, all on simple, smart lines, there are: various cabinets, chests, a dining room table, an unusual bookcase and a smart sofa. A bedroom group will be added shortly. All may be seen at Rena Rosenthal, Inc.

The new space occupied by Sons-Cunningham Reed & Rattan Co. in 383 Madison Avenue is far better and brighter than the previous location on the other side of the building. The summer furniture selection is wide and each piece is carefully constructed for comfort and use outside as well as indoors.

The dates announced by the Grand Rapids Furniture Exposition Association for the Grand Rapids Summer Market are: June 30, through July 12, 1941.

POTPOURRI

Another outstanding showroom has opened in the Merchandise Mart, Chicago! This new space of L. C. Chase & Co. has a reception room, general office, main showroom, three private offices and a stock room for the handling and display of the fabrics, carpets and leather carried by this firm. A deep brown leather has been used for the button-tufted dado of the reception room; the Chase carpet is in a dark rose tone and fluorescent lighting is used throughout. A model of the original power loom de-

● Frosty Tropical Oak finish combined with gay plaid homespun or cool tropical prints. It's a new Cane-Craft creation and creates more customers. Send for Ficks' new descriptive catalog.

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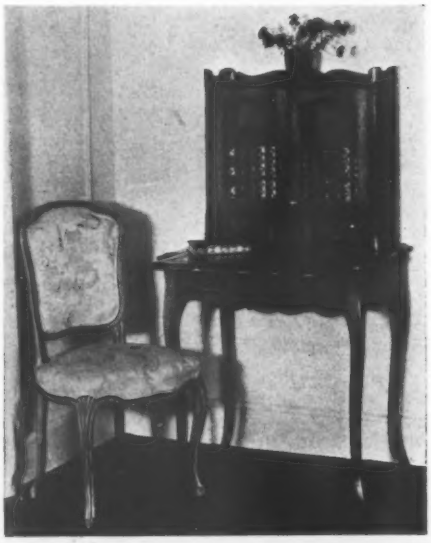

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STYLE SLANTS

signed by George B. Goodall in 1878 is on display here, adding further interest to a smartly designed showroom.

Hannewyk & Romaine is the new agency in Dallas, Texas for the wall papers of Bassett & Vollum and Wilsey-Hemstreet, Mr. Walter Senne will represent Bassett & Vollum in the eastern territory with headquarters in the New York showroom.

For summer use you will find the new handmade, hooked rugs of hemp most attractive and desirable. They will withstand the most strenuous outdoor use and are sold by PRM Floor Coverings, Inc.

A dinner and symposium was held May 12th by the New York Society of Ceramic Arts at the Architectural League. The discussion, dealing with ceramics in relation to architecture, was opened by Lawrence E. Barringer, President of the Society. Mr. Barringer placed particular stress on the growing need for the work of ceramic artists to relieve the severity of Modern architecture. Harold W. Rambush, architect and interior designer who is known for church designing where fine stained glass plays an important role, spoke of the value of all types of glass to Modern architecture. Joep Nicolas, the noted Dutch artist who has developed a Modern stained glass, spoke on tiles and bricks of variegated shadings and also noted a trend away from smooth surfaces to those of more textural interest. An exhibit of public school students' work in sculptured ceramics was shown by Mabel C. Brady.

A third exhibition within the past year has opened at the Society of Designer-Craftsmen. Featured in this show is a large tapestry by Lillian Holm, a glass mosaic panel by Stefan Hirsch and a group of carved glass by David M. Harriton. Maurice Heaton, a well-known artist for decorative glass, has created an effective lighting fixture of a glass panel with a translucent painting done in monochrome. Edith Chatterton Thomas designed an exceptionally smart Modern chair for which Magda Polivanov created a new material for the covering. Furniture of fine designs by Tommi Parzinger is on display, and metals, ceramics, dolls, enamels and other crafts are also shown. The exhibit will close June 28th.

Americana holds sway, particularly in the field of print collections. Due to remembrances of familiar, home town scenes, many clients ask you to hunt for these prints in which the artist very often took liberties in accuracy—which render them even more amusing. The Old Print Shop has many of these as well as a large collection of horse prints and a Currier & Ives set of feminine figures with first names beneath. For city apartments and homes you will be redesigning while clients are away for the summer, there are French and English prints and oil paintings for every type of room.

In two of the Pahlmann rooms at Lord & Taylor there have been used the exciting and vibrantly colorful textural fabrics designed by Dorothy Liebes and woven by the Goodall Worsted Co. All have a hand-loomed appearance and used for Modern chairs and sofa upholstery, huge poufs and curtains, they are particularly outstanding. A

magenta color, for example, is one which is woven with a gold thread to give an added sparkle.

If your problem is one pertaining to color, you can simply forget it—with the *Plochere Color Guide.* This amazing color guide, perfected after years of development, features a color harmony chart and text, with 1,536 different actual color samples on cards, size 3″ x 5″, filed numerically in a sturdy case. This means, of course, that you have virtually every subtle tint and shade of color in the spectrum in a tangible specimen before you! And with this guide—giving some 20,000 color combinations and complete instructions for mixing the colors—you'll be equipped to cope with *any* color problem. Every interior designer should have one as a valuable aid in laying out color schemes and plans for interior design—for think of the time and money you'll save!

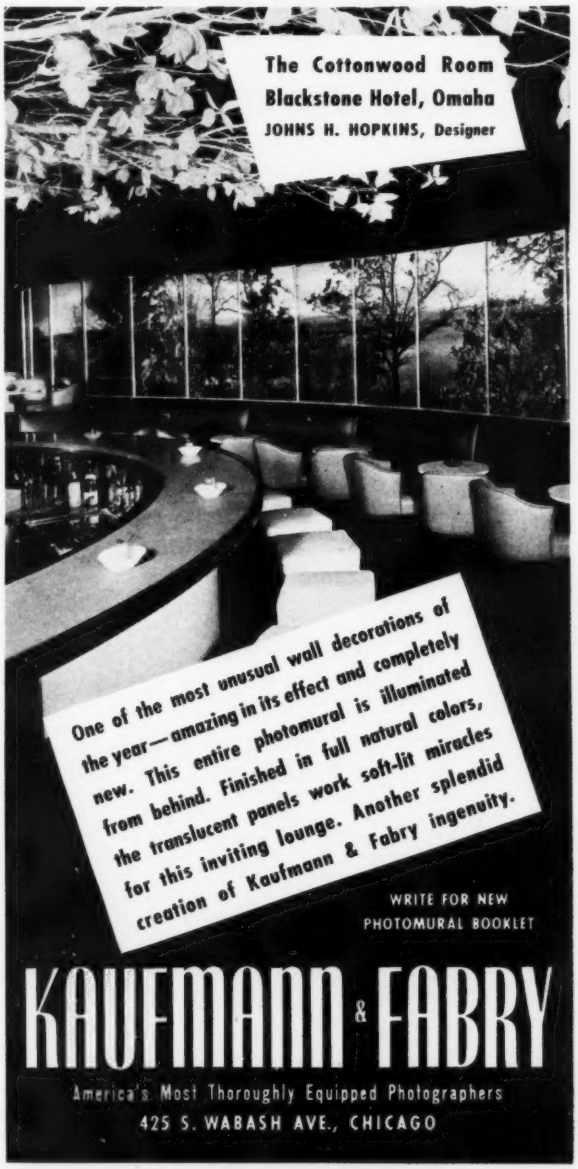
The new Temple's, 518 Madison Avenue, is in reality five shops in one—each a unit marked by a different color scheme. Modern table accessories of special design are in the first; in the second, styled in the Georgian manner and lined with silver wall paper from China, are fine jewelry and glassware from the world over; rare jades, porcelains, urns, figurines, jardinieres, pewter, cachepots and painted lamp bases are featured in the third shop; tableware of special design is displayed in the fourth; and in the fifth, a "collector's corner," scrolls, paintings and painted scenic papers are featured. Alfons Bach was the interior designer of this new and attractive shop.

The newest design in tableware, by Plummer, Ltd., 7 East 35 St., is the "Bundles for Britain" plate. These plates are being sold at $12 a dozen, or $1 each, throughout the country at Bundles for Britain branches. Emblematic of the United Kingdom, the embossed border design embodies the Rose, Thistle, Shamrock and Jonquil, representing England, Scotland, Ireland and Wales, with a coat of arms in the center in natural colors. They are 8½″ in diameter and are fine for informal use as occasional plates for luncheon, tea time or buffet supper. Substantial royalties on every dozen plates are being received by Bundles for Britain.

An important bit of news comes from F. Schumacher & Co. in regard to that amazing photo-finish product *Di-Noc* which has been so enthusiastically used by William Pahlmann. *Di-Noc* wall papers in rolls or sheets are now being sold by this firm, and included are realistic marbles, in exact colorful reproductions of veining and detail, woods of all descriptions, woven matting or leather and grained leathers within wood panels. Used for walls, on furniture, as a dado or in millions of other ways, this photographic material is already widening your avenues for creative design. F. Schumacher also announces the opening of new offices in the Keeler Building, Grand Rapids. Centrally located, the showroom is far larger than the previous space, and the interior has been designed for better display of the carpets, wall papers and fabrics of this firm.

You will be interested to learn that the Mason-Art showrooms have been redesigned with a new lighting system, new carpets and fresh color schemes. For the new season, the new line stresses the dual use of contemporary furni-

The photomurals portrayed on pages 20, 21 were created by America's leading photomural specialists



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STYLE SLANTS

ture which is shown in two ways; one is with traditional coverings and accessories and the other with the latest Modern fabrics, tables and bibelots.

With the slogan, "Remember: It's cooler in the shade", the Ingersoll *Koolshade* sun screen gains new popularity with interior designers and architects for use in windows to keep the sun heat out and the rooms cool. These screens are scientifically designed so that no direct sun-heat radiation passes through when the sun is 40° or more above the horizon. Even in winter there is an advantage for though the sun's rays come directly through, the reduction in glare is noticeable.

BACKGROUNDS FOR BUSINESS

Continued from page 27

that contribute perfect lighting. Daniel Schwartzman was the architect of this attractive office.

Two other offices illustrated, one designed by Walter M. Ballard Co., and the other, a suite by Interior Designer Helen Farnum, feature wood walls and furniture arrangement in the Modern manner, suggesting a private study. Murals are used in both instances to heighten the artistic interest; in the first it is a colorful map, and in the other a classic composition in aluminum relief.

The fourth office, designed by Architect Samuel A. Marx, is of pronounced architectural character, with its built-in fireplace set in an alcove and flanked by classic doors with overdoor niches.

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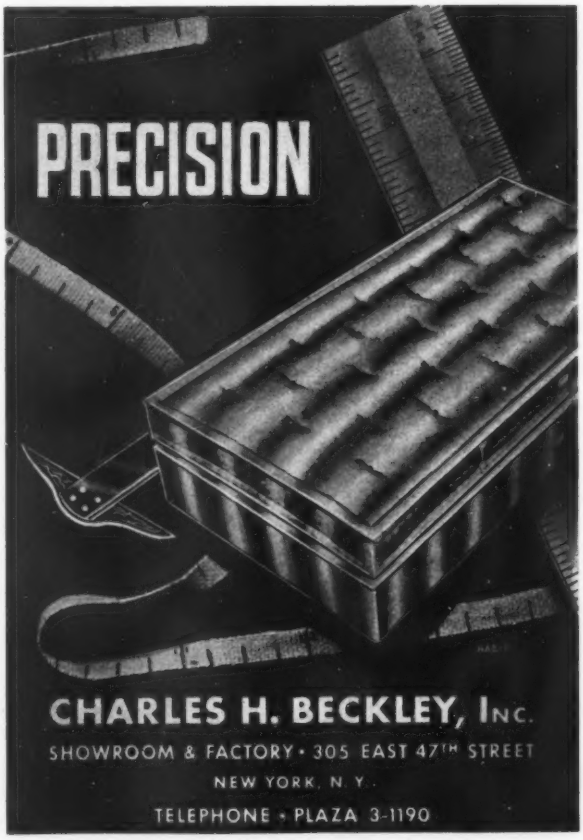

DECORATIVE CAPRICE

Continued from page 20

leatherette; the chairs are done in sunlight yellow leather. The whole effectiveness of this popular room is its achievement in creating an interior space suggesting an outdoor atmosphere.

Mr. Hopkins leans toward the satirical in his highly amusing and whimsical dining room which he calls "The Plush Horse." In an original manner the Victorian era has been elaborated on, reaching a peak in ornate decorative plaster treatments which are highly overscaled, yet this room results in an effect both rich in color and full of charm due to its skillful handling. As a foremost Victorian note, the brilliant red of the period is used for the velvet upholstery on the wall benches and for the carpet, woven in a strong ribbon pattern. Decorative plaster in bold, scroll design has been used for the chandeliers, wall brackets and architectural moldings about the doors; these are painted a warm white which stands out in bold relief against the gunmetal walls. The ceiling is also white, giving a reflection to heighten the illumination from the chandeliers and wall brackets; several of these brackets are placed against columns of a weird-looking dark green marble to add to the fun and humor expressed in this room. The chairs, specially created by the designer, are Victorian in feeling but he has considerately supplied far more comfort and practicality in them than the originals ever offered; their upholstery is a mohair fabric in a gold color. As you may have guessed, Mrs. Astor's plush horse was the inspiration; a model of this famous bespangled steed is placed on a bracket before one of the mirrors and also colorfully ornaments the overscaled menu.

The third dining area designed for the hotel is the "Coffee House" which of necessity had to be completely functional with a clean, crisp color scheme appropriate for quick service at any hour of the day, therefore no decorative theme was called for. The colors chosen were beige and brown accented by the green of sansevieria plants used wherever various sections of the room are divided. The floor, in asphalt tile, is worked out in beige and brown; the ceiling is white with dome coffers containing the lighting fixtures. Wall benches are covered in tan leatherette and the light maple chairs have cane backs with seats upholstered in brown leather. Tables before the wall benches have tops of brown formica and the rest are in a cream color.

Each of these rooms is totally different from the others, offering in one hotel a variety of eating places for each individual taste. Hotel operators realize the importance of this feature and are rapidly expanding such facilities in order to cater to the requirements of those guests who demand variety. Smart, comfortable interiors, efficient service and good food are equally important requisites.

No matter what locality a new interior is designed for, customers and clients alike need to be stimulated and impressed by original ideas. The city of Omaha is proud of these stimulating rooms and the designer takes pride in their growing success.

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A. I. D. NEWS

A new Year Book (membership list) of the A. I. D. will be published in the near future. Orders may be placed for the 1941 issue through the national headquarters of the A. I. D., 595 Madison Avenue, New York City. The price of $5.00 per copy includes supplements of editions and corrections which will be issued.

The first quarterly meetings of the year of the American Institute of Decorators were recently held at the Shoreham Hotel, Washington, D. C., for three days. The first day was devoted to registration, luncheon and a meeting of the officers. In the afternoon Forbes Watson was the guest speaker. Dinner was at the Normandy Farm. The second day represented a full calendar, with a conducted tour in the morning to the National Gallery of Art and to the Freer Gallery, and receptions by Mrs. George Morris in the afternoon at "The Lindens," and, later, by the Maryland District Chapter. The outstanding event of the day was an address, following luncheon, by Nathan Straus, U. S. Housing Authority Administrator. At the formal dinner, closing the day's activities, The Hon. Sir Gerald Campbell, K.C.M.G., Minister of Great Britain, was the guest speaker.

One of the high-spots in interest of the formal dinner was the presentation of the gold Rorimer Medal to Frank W. Richardson by James J. Rorimer.

After a visit to Mount Vernon and to Arlington, the activities of the third day were terminated by visits to the

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"White House," to "Dumbarton House," headquarters of the Colonial Dames, and to "Dumbarton Oaks," the home of Mrs. Robert Woods Bliss.

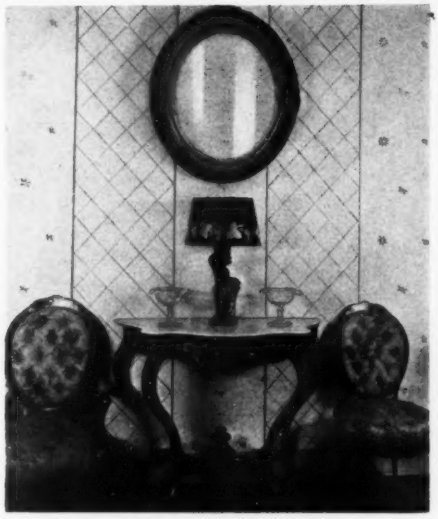
The address of Nathan Straus was, in part, as follows:

"I believe that not only have you an age behind you of achievement, but that you have a challenge before you of even better achievement. Never has America been as "house-conscious" as it is today.

"Getting to the specific, I feel that you may be interested in how you can get into this picture. I see two ways which are open to you. The U. S. Housing Project is a local program—locally constructed, designed, and financed. It is to those local housing authorities that you should address yourselves.

"The second way is this: We live in a Democracy. One characteristic of a Democracy is that it is operated and run by members in Congress and that those members can only act and function in the light of what is really wanted by the community. You will not find a self-seeking industry that is not represented here. I am not criticizing the groups. They are performing their function in bringing the weight of their opinions on their representatives in the Halls of Congress.

"If you believe that the greatest opportunity for improvement and human betterment is in the building of houses for people in the lower income groups, speak up! I think it is your responsibility as a citizen to make your views known in Congress. We worked for years closely with the American Institute of Architects and we would like to work as closely with you."



Victorian Grouping
Console Table and Damask Tufted Chairs, Vienna 1840
Mirror, circa 1840 Lamp by Borghese

CHARLES · HALL · INC.

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RICHARD NORTON, Inc. Merchandise Mart, Chicago
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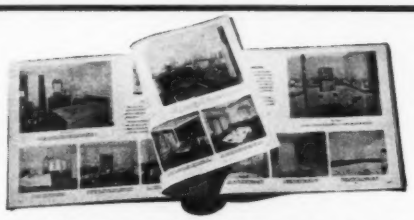

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Continued from page 24

the walls and cadet blue on the ceiling, with a design in lines sand-etched in silver. Another set of plate glass doors opens into the main hall, where the full beauty of inlaid glass is seen in the murals for the first time. All designing, selection of colors and fabrications of the glass for the murals were under the general direction of Frank Sohn, who worked under the supervision of Alfred A. Hahn and Fred M. Morris, Architects.

Towering pilasters and columns reveal the beauty and usefulness of modern glass. The main hall measures 108 x 50 feet, and there are eight large rectangular columns. The principal wall areas in this main hall are covered with opaque structural flat glass, suntan in color, with a base of black glass wainscoting entirely around the room.

The principal decorative feature of the main hall is eight murals of inlaid glass in full color, each six feet high, in a rich composition of life-size figures, abstract elements and symbols to represent each department of the library. The subjects shown in these murals are philosophy, science, commerce, history, literature, religion, art and music. Two of the murals are sixteen feet long, two are twenty-four feet and two others are twenty-six feet long.

The designs for these murals were made by John Benson of New York City, with the exception of the Philosophy panel, which was designed by Frank Sohn. Artists who assisted in the design and development of all subjects were John Von Wicht and Louis Ross, both of New York. Carl Mohlin assisted in the design of the Art panel.

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In the main children's room, second floor, most of the wall area is in jade vitrolite glass. In this wall area are thirteen glass inlay murals, each about three and one-half feet high and six feet wide, representing characters from books and legendary tales. The subjects are Pinocchio, Pied Piper of Hamelin, Rip Van Winkle, Odysseus, David and Goliath, Siegfried, Beowulf, Robin Hood, King Arthur, Joan of Arc, Pecos Bill, Paul Bunyan and Arabian Nights, designed by Frank Sohn and Josef Kossoff.

In the children's story hour room, a glass inlay panel four feet high and running continuously around the room and made up of subjects from Mother Goose tales and Aesop's fables, was designed by Marjorie Grace.

An interesting glass feature is a set of three decorated plate glass mirrors over the entrance to the main hall, where subjects symbolic of Knowledge were sandblasted into the glass and then decorated in gold leaf.

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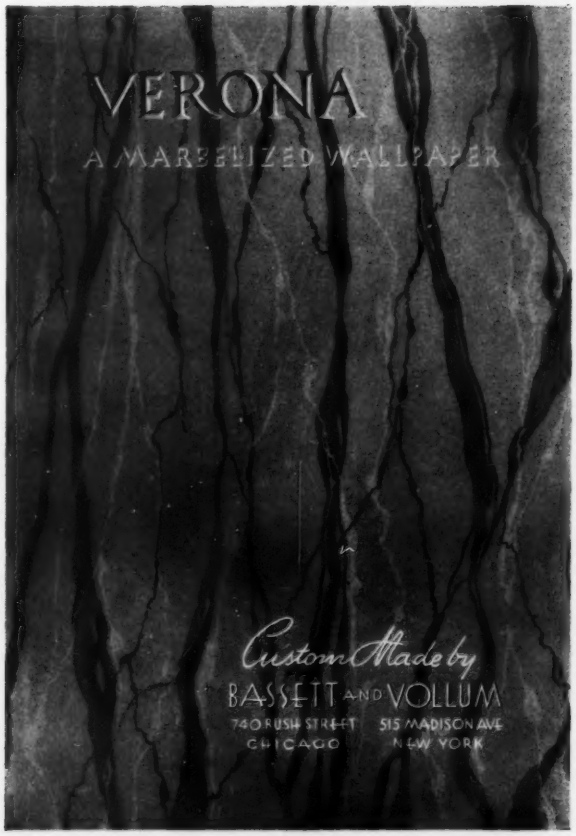

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